



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

"On the Elizabethan stage, as we usually picture it, at least two doors are always visible, and when the rear stage curtains are opened at least three; but there are several scenes in Elizabethan plays in which the audience is asked to imagine that but one door leads to the stage."

Every word of this is demonstrably true, but there is an implication which is false. When Mr. Reynolds speaks of the stage "as we usually picture it," he is thinking of the reconstructions made by those who first misinterpreted and then scoffed at the direct evidence of Van Buchell's sketch of the Swan. In *The Book of Homage to Shakespeare*, I tried to show that the preponderance of evidence indicated that the tiring-house (*i. e.* tiring-room, upper stage, music-room, and so-called "hut") projected upon the stage, and was a structure of equal width from top to bottom, though in front its upper stories probably overlapped the lower. I believe, however, that I did not rightly explain Van Buchell's visible doors. De Witt had certainly attempted to show two sides of the tiring-house, as he saw them, with one door in each—that is so say, one in the front of the house and the other in the side, one opening upon the front stage and the other upon one of the lateral passages. He did not represent a third door, simply because it was on the other side of the tiring-house and could not be seen from his point of view. But Van Buchell supposed erroneously that the lower stories presented a front which stretched right across the stage, and he consequently shows us the two doors side by side.

If we ignore the modern elaborations of Van Buchell's unfortunate misconception, the convention to which Mr. Reynolds draws attention in the passage I have quoted becomes more easily intelligible. When the front stage was regarded as a room, it was easy enough to treat the one door in the front of the tiring-house as the only entrance to that room.

J. LEROY BRERETON.

*University of Sydney.*

---

#### ELIZABETHAN 'NOCTURNAL' AND 'INFERNAL' PLAYS

In a recently published lecture<sup>1</sup> Mr. W. J. Lawrence cites evidence which indicates the existence of two hitherto unrecognized types of Elizabethan drama: the 'infernal' and 'nocturnal.' He finds mention of the former in *Histrionastix* (1598?), of the latter in *Histrionastix* and in Dekker's *Seven Deadly Sins of London* (1606). Mr. Lawrence then proceeds to define the probable nature of the Nocturnal, and to list as examples of it the following plays: Haughton's *Englishmen for my Money*, Porter's *Two Angry Women of Abingdon*, the 'pseudo-Shakespearean' *Merry Devil of*

<sup>1</sup>"Shakespeare from a New Angle," in the *Dublin Studies*, September 1919, pages 442-455.

*Edmonton*, and Shakespeare's *Midsummer Night's Dream* and *Merry Wives of Windsor*.

In support of Mr. Lawrence's thesis I would call attention to several further allusions in Dekker's pamphlets, which seem to add validity to his conclusions. Mr. Lawrence diffidently concedes in regard to the term 'Infernal' that 'no other known instance of the use of the technicality has come down to us,' beyond that in *Histrionastix* and the phrase 'Infernall musicke' in Marston's *Wonder of Women* (Act iv). Dekker, however, appears distinctly to mention the type when he says in his *News from Hell* (*The Devil's Answer to Pierce Penniless*, 1606):

'Yet some pittifull fellowes (that haue faces like fire-drakes, but wittes colde as Whetstones, and more blunt) not Poets indeede, but ballad-makers, rub out there, and write Infernals' (Grosart, ii. 99). Later in the same work he says of Cerberus: 'No, no, this doorekeeper wayts not to take money of those that passe in, to behold the *Infernall Tragedyes*. . . .' (Grosart, ii, 124).

In *Work for Armorers* (1609) Dekker has a passage about the plague which seems to depend for its interpretation upon a recognized subdivision of the drama into Tragedies, Comedies, and Nocturnals:

'The *Players* themselues did neuer worke till nowe, there *Comedies* are all turned to *Tragedies*. there *Tragedies* to *Nocturnals*, and the best of them all are weary of playing in those *Nocturnal Tragedies*.' (Grosart, iv. 96).

Mr. Lawrence's treatment of the 'Nocturnal' is rich in suggestion concerning the purposes and methods of Elizabethan playwrights. An investigation of the 'Infernal' type might also explain a number of apparently purposeless scenes and episodes in plays of the time. One thinks at once of Miles in Greene's *Friar Bacon* riding to Hell on the Devil's back, of the Induction to *The Merry Devil of Edmonton*, and of several scenes in Marlowe's *Doctor Faustus* (both versions) and Barnes's *Devil's Charter*.

TUCKER BROOKE.

Yale University.

#### KIPLING AND ARIOSTO

In the eternal search for parallels, analogues, origins, etc., someone may stumble—as did I—upon the interesting parallel of phrasing and idea given here; and may insist upon doing what I refuse to do,—that is, trying to claim for one quotation the parentage of the other. Let common origin of not unfamiliar ideas be the solution.

Kipling's Tommy Atkins defends himself from too harsh judgments by saying